

SPIDER-MAN

15¢ 92 JAN



MARVEL  
COMICS  
GROUP

# the AMAZING SPIDER-MAN

APPROVED  
BY THE  
COMICS  
CODE  
AUTHORITY

WHEN  
**ICEMAN**  
ATTACKS!

THIS  
TIME YOU'RE  
FACING A *PRO*,  
WEBHEAD!

NOT NOW!  
I CAN'T  
FIGHT HIM  
**NOW!**



# MONSTER S-I-Z-E MONSTERS

**7 FEET TALL**

Just imagine your friends shock when they walk into your room and see the "Monster" reaching out—bigger than life-Frankenstein, the original man-made monster, that creation of evil genius that terrorized the world. A giant 7 feet tall, his eyes glow eerily as his hand reaches out—as awful and sinister as the wildest nightmare. Yes—Frankenstein is 7 feet tall, in authentic colors on durable polyethylene, and so lifelike you'll probably find yourself talking to him. Won't you be surprised if he answers? Comes complete with eyes that glow even in the pitch dark for a special thrilling chill.

**Boney the Skeleton.** And then there is Boney—stark scary with nothing left but his bare bones. A 7 foot monster out of the grave—his bones white, his eyes staring—even glowing in the dark.

**Money Back Guarantee.** Just send \$1.00 plus 25c to cover postage and handling for each monster you want. Your money back if not satisfactorily horrified.

In Authentic Colors With **GLOW in the DARK EYES**

**ONLY \$1.00**

**TEN DAY FREE TRIAL**

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COLOR OR BLACK & WHITE

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ONLY Complete

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## THE AMAZING SPIDER-MAN!

**REMEMBER LAST ISH--?**

**GWEN--AND BULLIT--IN PETER PARKER'S APARTMENT! OF ALL THE TIMES FOR SPIDER-MAN TO COME SWINGING IN!**

**SPIDER-MAN! THE ONE WHO KILLED MY FATHER!**

**WE THOUGHT THERE WAS A CONNECTION BETWEEN YOU AND PARKER--**

**--AND NOW, WE HAVE OUR PROOF!**

## WHEN SPIDER-MAN ATTACKS

**I'VE GOT TO DO SOMETHING DRASTIC--**

**--TO MAKE SURE THEY NEVER SUSPECT THAT PETER PARKER IS SPIDER-MAN!**

**I HATE TO DO THIS TO GWEN, BUT IT'S THE ONLY WAY!**

**YOU'LL NEVER TRY TO TRAP ME AGAIN!**

**YOU WON'T GET AWAY, WALL-CRAWLER!**

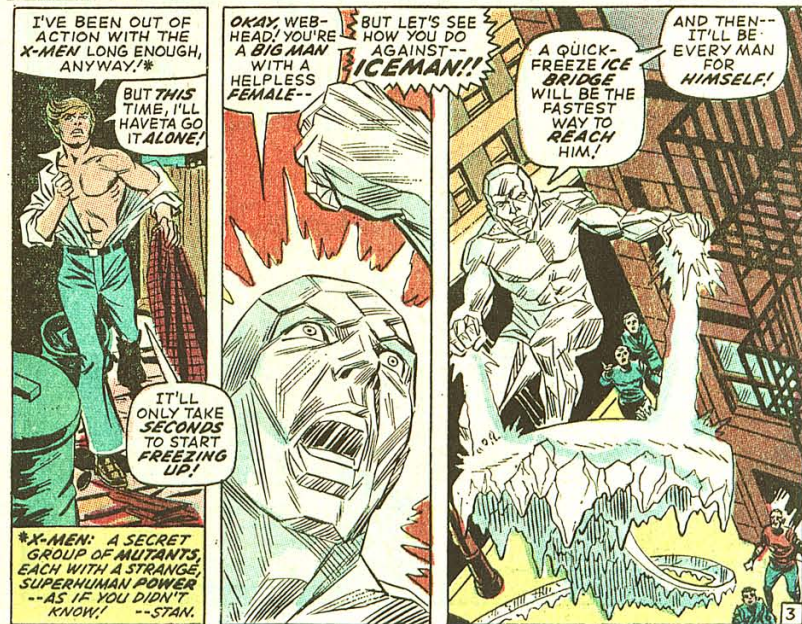
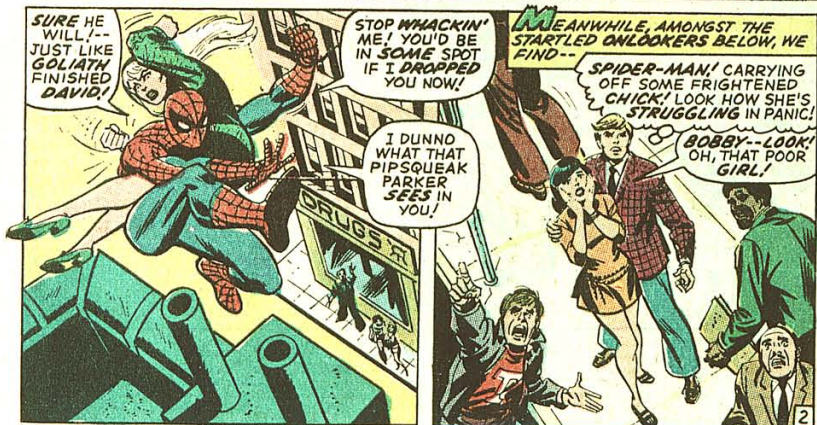
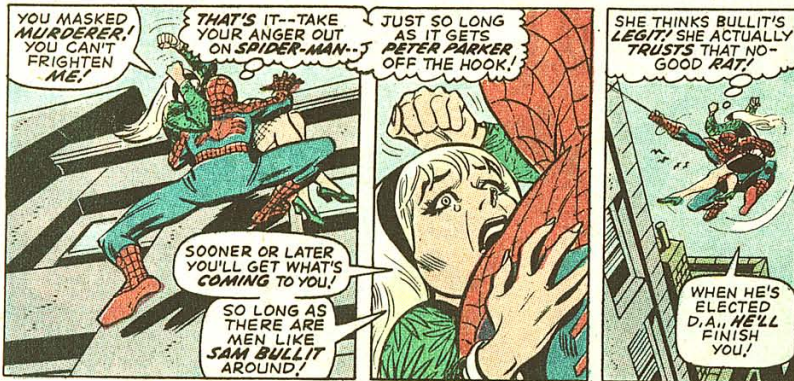
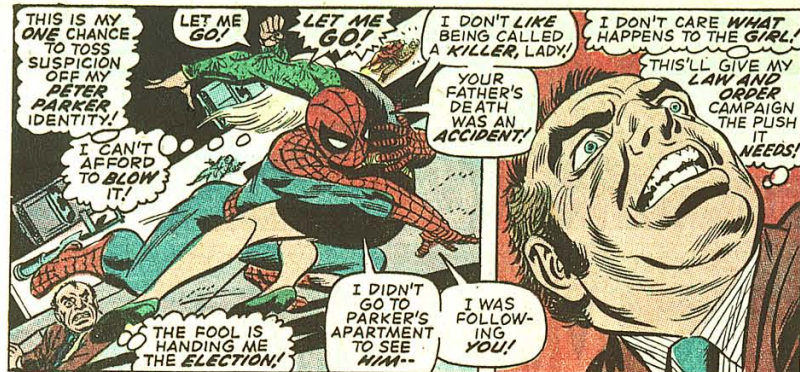
**THERE'S NO PLACE YOU CAN HIDE, HEAR?**

**LOOK! UP ABOVE--AT THAT WINDOW--IT'S SPIDER-MAN! HE'S LEAPING OUT WITH A GIRL IN HIS ARMS!**

STORY BY: **STAN LEE**  
ART BY: **GIL KANE + JOHN ROMITA**  
LETTERED BY: **ARTIE SIMEK**

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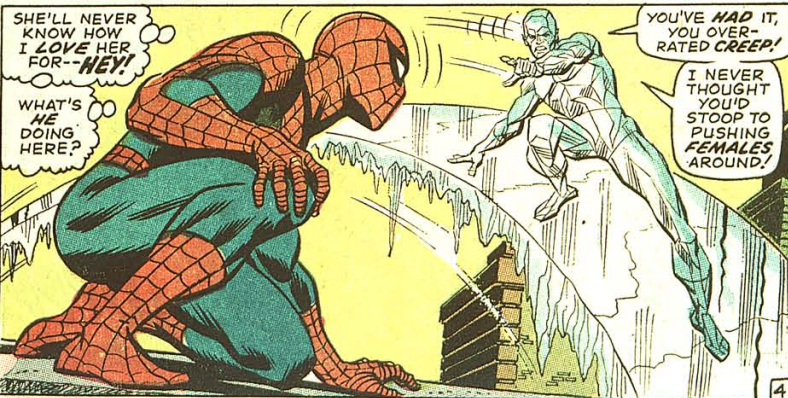
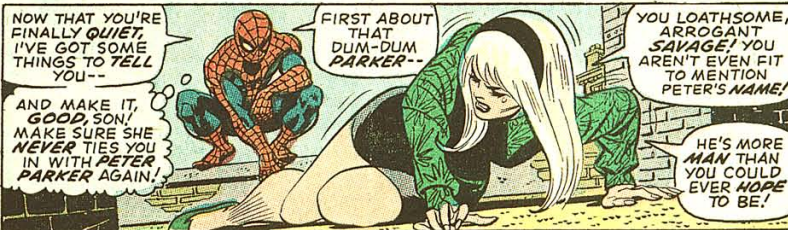
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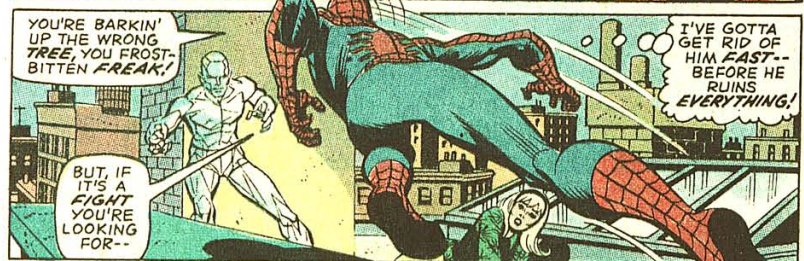
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**AVENGERS #83:** Step aside, guys — 'cause when a quartet of super-powered lovelies are led by the vengeful Valkyrie — you can bet the Avengers are in for trouble!

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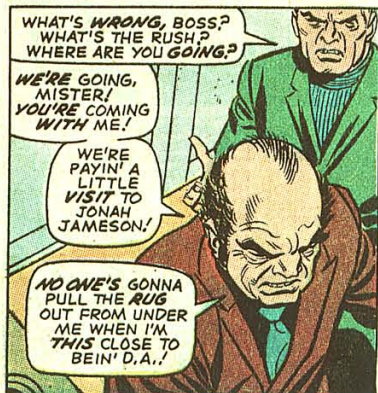
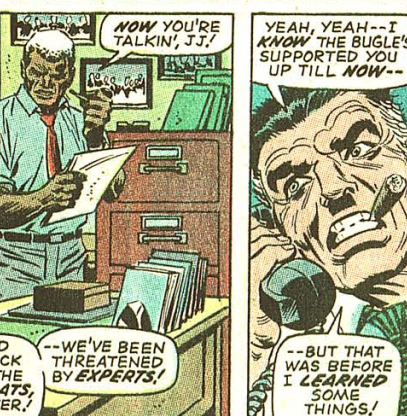
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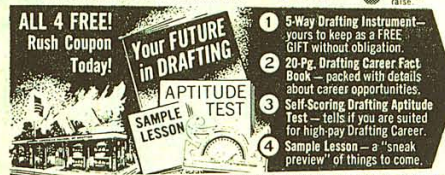
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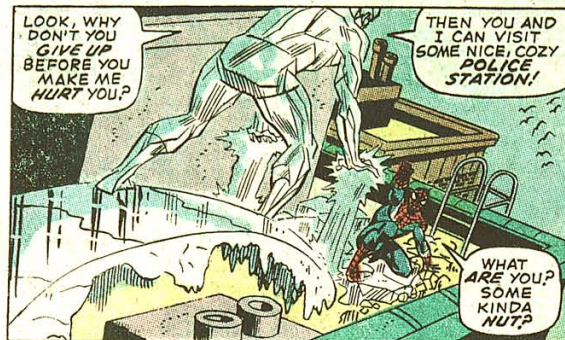












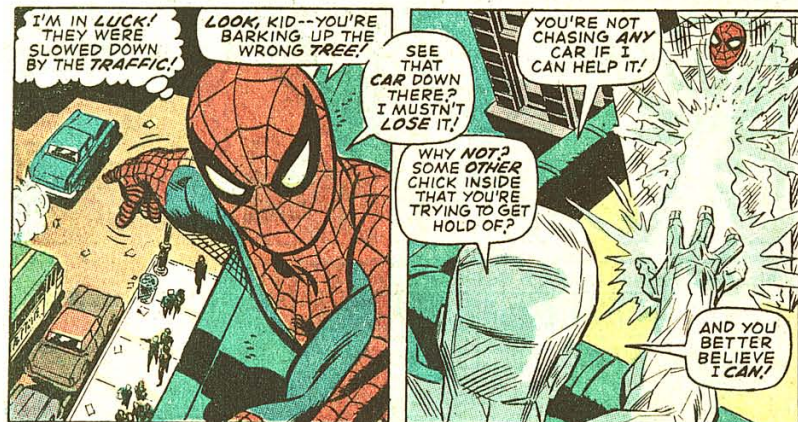
LOOK, WHY DON'T YOU GIVE UP BEFORE YOU MAKE ME HURT YOU?

THEN YOU AND I CAN VISIT SOME NICE, COZY POLICE STATION!

WHAT ARE YOU? SOME KINDA NUT?



HOLY SMOKE! WHILE I'M UP HERE--WHAT ABOUT ROBBIE?



I'M IN LUCK! THEY WERE SLOWED DOWN BY THE TRAFFIC!

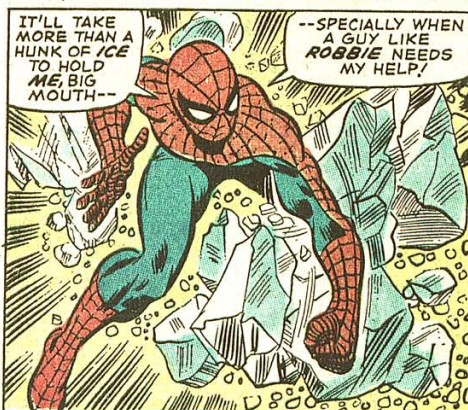
LOOK, KID--YOU'RE BARKING UP THE WRONG TREE!

SEE THAT CAR DOWN THERE? I MUSTN'T LOSE IT!

YOU'RE NOT CHASING ANY CAR IF I CAN HELP IT!

WHY NOT? SOME OTHER CHICK INSIDE THAT YOU'RE TRYING TO GET HOLD OF?

AND YOU BETTER BELIEVE I CAN!



IT'LL TAKE MORE THAN A HUNK OF ICE TO HOLD ME, BIG MOUTH--

--SPECIALLY WHEN A GUY LIKE ROBBIE NEEDS MY HELP!



NOW DON'T TRY ANYTHING ELSE--

'CAUSE I'M THRU KIDDING AROUND!

OH, YOU ARE, HUH?



WHAT DO YOU THINK?!!

WITH YOUR ICE BRIDGE SMASHED--YOU'RE HELPLESS!



THAT'LL HOLD HIM!

BY THE TIME HE GETS FREE, IT'LL BE TOO LATE TO STOP ME!



AND SO, THE CHASE BEGINS ANEW--

FOR ONCE I'M IN LUCK--

THERE THEY ARE AGAIN!



I'LL NEVER COMPLAIN ABOUT HEAVY TRAFFIC AGAIN!

IT KEPT ME FROM LOSING THEM!

WELL, WELL--THE OLD ABANDONED WAREHOUSE ROUTINE!



INSIDE, MISTER! THE BOSS IS WAITING FOR YA!

THEY MUST HAVE BEEN BROUGHT UP ON GRADE-B MOVIES!



AND THERE'S BULLIT--LIKE A POOR MAN'S EDWARD G. ROBINSON!

TIE 'EM UP BOYS!

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**ROBBY'S IN TROUBLE! BULLIT MEANS BUSINESS!**

**NOT VERY SMART, BLACK MAN!**

**MEANWHILE--**

**I SAW HIM SWING ONTO THIS ROOF--**

**THERE! THAT OPEN SKYLIGHT PANEL! I'VE GOT 'IM!**

**AND THIS TIME HE'S-- HEY! WHAT'S GOIN' ON DOWN THERE?**

**WITH YOU GONE, YOUR FILE'S WORTHLESS!**

**YOU CAN'T KEEP ME PRISONER FOREVER!**

**THE WEB-SPINNER WAS TELLING THE TRUTH!**

**HE WAS CHASING THEIR CAR!**

**WHO'S TALKIN' ABOUT KEEPING YOU A PRISONER?**

**YOU WON'T BE THAT LUCKY!**

**THE BIG-MOUTH LOOKS TIRED! SEE THAT HE GETS A REST, CHARLIE--**

**--A LONG ONE!**

**I'M LEAVING --SO DO IT NOW!**

**IT'S ICEMAN! HE'S SMILING!**

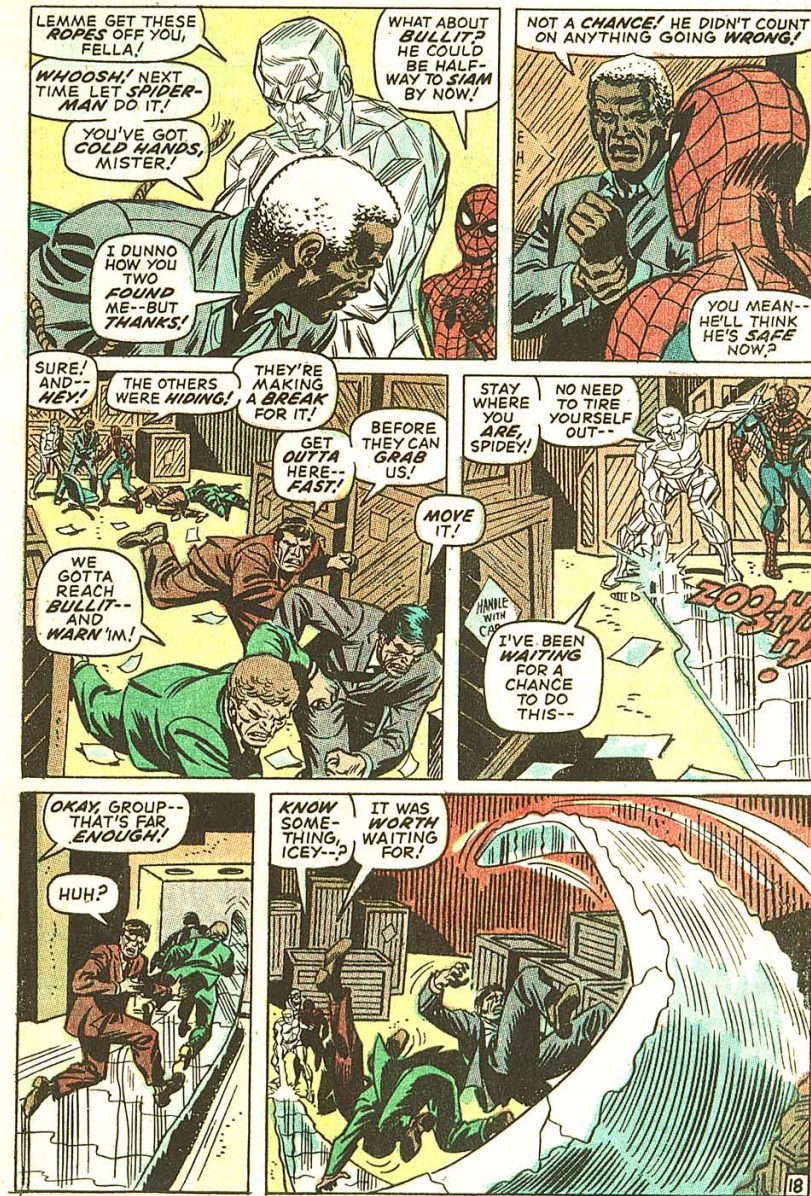
**HE HEARD THEM! HE'S WITH ME NOW!**

**SO YOU WERE GONNA BLOW THE WHISTLE ON THE BOSS, HUH?**

**SKIP THE TALK, CHARLIE! LET'S BLAST 'IM!**

**GO AHEAD! IF YOU'RE WAITING FOR ME TO CRAWL --FORGET IT!**



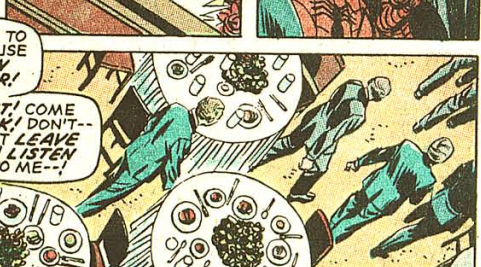
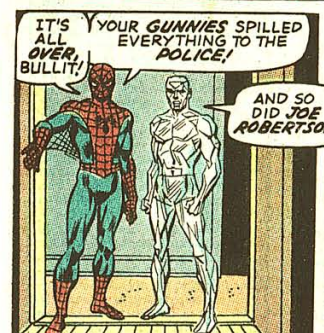


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## 'TELLIN' IT LIKE IT WAS, IS, AND OUGHTTA BE!'

ITEM! Just thought you'd like to know — the outspoken young fan who gave us the idea for the Ranks of Marveldom a few years ago (R.F.O.'s, F.F.F.'s, etc.) is now a full-fledged editor, turning out possibly the greatest fan mag of all for our own MARVELMANIA INTERNATIONAL! His name's MARK EVANIER, and he and his assistant editor, STURDY STEVEY SHERMAN, came to visit us the other day from sunny California where Marvelmania has its headquarters. They're a couple of young, zingy, with-it guys, and after yakkin' it up with 'em for a while it's easy to see why MARVELMANIA has become the toast of fandom! They were in town to attend the famous ComiCon '70, and speaking of conventions —

ITEM! We just have to tell you that our first open meeting of the ACADEMY OF COMIC-BOOK ARTS, held during the summer, was really somethin' else! One of the cleverest entertainers of our time, none other than WILL JORDAN, the great monologist and impressionist (you've seen him break up the Ed Sullivan show a zillion times), provided some of the most hilarious routines we've ever howled at. Our most heart-felt thanks to Will, and to all the party-ists and guests who made it such a memorable and meaningful affair.

ITEM! We hate to say it, but by the time you read these rueful words JOLLY SOLLY BRODSKY will have left the whacky world of Marveldom Unmattered to strike out on his own as an independent publisher. We just wanna take a minute now to bid ol' Sol a fond farewell, and to wish this loyal and talented guy all the best — from sorrowful Stan and the whole batty Bullpen.

ITEM! We'll end the suspense right here and now! Replacing our departing Production Chief will be none other than JUMBO JOHNNY VERPOORTEN. Marvel's many-faceted Jack-Of-All-Arts! Jovial J. V. will be forsaking his inking chores on the FANTASTIC FOUR as well as his cataclysmic coloring of our capricious covers in order to concentrate

on our back-breaking production schedule. And, since everything that happens in this biz is like a game of falling dominoes, JOLTIN' JOE SINNOTT will once again return to the fabulous F. F. as permanent embellisher and resident kibitzer! Now, if we can only find a job for IRVING FORBUSH! Oh well . . .

ITEM! How about RASCALLY ROY and his beauteous bride, JEANIE? They've been attending the Halloween Parade each fall in Rutland, Vermont, where the revelers feature a flock of floats carrying superheroes on parade! In fact, last year Jeanie and Roy went as the INVISIBLE GIRL and SPIDER-MAN! (Of course, it can't be too hard to go as the Invisible Girl — all you've gotta do is — don't show up!) Anyway, don't miss the current ish of AVENGERS, because it features that same Rutland Parade, with our awesome assemblers themselves taking part in the whole magilla!

ITEM! How about another name-dropping session, gang? (Remember last month?) We're bustin' to mention the our newest sales sensation, CONAN THE BARBARIAN. So here's a grateful Marvel Mention to top science-fiction and screen writer HARLAN ELLISON — the prominent newspaper journalist DON THOMPSON and his talented wife MAGGIE — writer and ERBburroughs expert DICK LUPOFF — literary agent for the R. E. Howard estate GLENN LORD — s-f author and editor TED WHITE — and H. P. Lovecraft's old friend and fellow writer, AUGUST DERLETH! The list is almost endless, but the available copies of CONAN aren't — so don't wait too long till you grab ish #2, which is still on sale! (Unabashed plug!)

ITEM! Another couple of young, promising newcomers have just joined our riotous ranks! So say "hi" to BASHFUL BERNI WRIGHTSON who's been doing our mystery covers lately, as well as co-authoring a yarn in TOWER OF SHADOWS #8! Also, let's welcome

ROARIN' RICH BUCKLER, who's presently pencilling a brand-new thriller for us. We wanna keep you in suspense a while longer, but we think the title, MAN-WOLF, is sure to grab ya!

## STAN LEE'S SOAPBOX

Here's one for the book, Believer! Remember a year or so ago when I mentioned that we were discontinuing our policy of presenting continued stories? We intended to make each yarn complete in itself, right? Well, a strange thing happened. We learned that we have far less control over our stories than we thought. Even though we think of ourselves as their authors, each plot has a way of determining its own direction, its own length! We soon realized our little program just wasn't working out the way we expected. Try as we might, we ended up stretching our story lines over two, and sometimes even three issues again, just as we had been doing in the past. But, here's the kicker. Even though we've long since thrown in the sponge — even though we've been running as many continued stories as ever for the past few months — we STILL get hundreds of letters a week demanding that we abandon our one-plot-per-issue policy and return to continued stories! In other words, a whole kaboodle of mixed-up Marvelites are asking us to what we've BEEN doing all along! So let's hear it from some of the psychology majors among you. Can we formulate a new maxim? Perhaps something like: "The statement of intent may, under certain circumstances, carry more weight than the deed itself." Perhaps the whole furlougher concept can be sold to Congress — although I suspect that they've been applying that same little principle since before we were born!

Onward!

Stan



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# THE SPIDER'S WEB

SEND YOUR LETTERS TO:  
THE MARVEL COMICS GROUP, SECOND FLOOR 625 MADISON AV., NEW YORK, N. Y. 10022

Dear Stan, John and Jim,

About that cover on SPIDER-MAN #87! Talk about misrepresentation! With all the buildup you've been giving to possible new developments in the area of Peter Parker confiding in someone about his dual role, I thought surely when I looked at the cover that he'd finally do it. But when I flipped through the book before reading it and I glanced at the last panel on page 18 and the four-panel on page 20, I knew the story had Peter telling everyone he's Spidey, and then having second thoughts and getting out of it by going back and saying he didn't know what he was doing. Then I read the story and found I was right. But you still have to answer for that cover! Come on, now. You've been delaying this thing too long now. Let Peter tell his secret to someone, anyone. Just do it, and do it soon. This business of dragging it out, and teasing your readers with things like the cover of #87 is annoying. And as to who Peter should tell his secret to, I still maintain as I did several months ago when I wrote you suggesting it that it should be J. Jonah Jameson, for the reasons I stated then. In The Spider's Web a few issues back, a fan said that you had already decided to let J.J.J. be Spidey's confidant, and you denied at least having come to a final decision on who it was to be. I'm curious: have any other fans suggested J.J.J., and if so, how many? You haven't printed any letters suggesting this. And if you have decided to let it be J.J.J., were you swayed by fans, or did you decide this yourselves long ago?

Another thing about the cover of SPIDER-MAN #87: John Romita draws the characters looking pointedly like characters from the Archie books. In fact, Mary Jane bears an almost unnatural resemblance to the character of Veronica in the books. This one cover reveals two aspects of John's artwork — an occasional tendency to border very slightly on the cartoonish, and a great talent for drawing realistic people, especially females, which probably comes from his eight years straight work doing romance books. In this aspect his work bears a real similarity to Leonard Starr's. It would be interesting — albeit impossible — to see how John would do On Stage, and how Leonard would do on SPIDER-MAN! Still regarding John's work, he surely has improved overall and greatly broadened the field of subjects he can do well since he started out. Just compare those 1950's Cap stories with today's SPIDER-MAN. It just goes to show, I guess, that a mature artist (one who has worked long to refine his craftsmanship) is the best artist, no matter what his style. It took a long time for Jack Kirby to earn the title of "King." But there is one area in which John is not as good as some people would like, and that's in his interpretation of old SPIDER-MAN characters which were typical "Ditko-style" characters. John's abilities to draw certain kinds of characters is better than Steve's (like Betty Brant), but his versions of the Vulture, Kraven the Hunter, and J.J.J. just aren't the same.

I was glad to see Doc Ock's appearance in #88 was only a prelude to a greater story, both because the good doctor deserves a continued story and because this prelude technique (mystery-shrouded) is appropriate for a villain who's been away for so long.

Lester G. Boutillier, 2726 Castiglione St.  
New Orleans, La.

By now, Les, you've gotten your wish for a long, long look Doc Ock. But leave it to mighty Marvel to receive one of the most in-depth looks yet at Jazzy Johnny's art — a couple of issues after Our Thrill Gil Kane has taken over the penciling chores on our wall-crawling wonder! Now, it'll be interesting to sit back and wait to see how you and your fellow Spidophiles dig Gil's

rendition — with John R.'s inking, of course.

Oh, and one final note: though we were and are admirers of Steve Ditko's comic-book art from way back, it was never our intention to have John copy his precise style.

Dear Stan,

Being the kind of person that must have total realism, I began to wonder why, with hundreds of super-heroes running around in comic-mags, why there wasn't at least one real-life super-hero somewhere.

So, for the price of one No-Prize, here is the answer: All (most all) of the Marvel super-heroes' origins are connected. All your separate mags are really one big story.

Somewhere out in space, a great amount of energy was released, probably from some other dimension. This energy struck earth with shortening bursts, or pulses. The first, lasting several weeks, gave Reed Richards the mistaken idea that the cosmic energy that surrounds earth is always there (we know it isn't, or else Neil Armstrong would be eligible to join the FFI). The same energy, in a shorter pulse, altered the mechanism of the gamma-ray bomb and the transformation machine (which explains how the Abomination could come into being without need of an extra pulse of this energy) that made and makes Bruce Banner the Hulk. (Science knows that gamma rays alone kill, but don't make Hulks and Abominations—)

An even shorter pulse altered the insides of the radioactive spider that bit Peter Parker. (This conveniently makes Spider-Man's powers unique; we wouldn't want everyone that got bit by a radioactive spider a potential replacement for Spidey!)

The final pulse hit the X-Men's parents, along with the radiation that also hit them.

Of course, some super-heroes like the Silver Surfer, Thor, The Avengers, Captain America, Daredevil, and Sub-Mariner would have been around anyhow, since they gained their power intentionally.

These pulses may also be responsible for some super-villains, and, who knows, it may be an easy way for Stan to make some more, should Marveldom ever run short. How about it? Does this idea merit a No-Prize, or, more likely, a kick in the teeth for trying to change the original idea? Todd Bake, 15430 Rossine  
Detroit, Mich. 48205

Kicks in teeth? Don't you know about the comics code, Todd? Even so, the cosmic coincidences you propose could probably be stretched with a little effort to cover the Surfer, Thor, DD, etc., etc. One question though — who'd want to go to the trouble of putting all our endless origin stories put to work?

Dear Stan,

We're two Turkish girls, 18 years old. In spite of the fact that we're so far from America, we've had great pleasure in reading your magazines. The themes are always interesting and the picture always good. Please take a bow from Turkey. And could you be so kind as to pass forth our wish to correspond with Americans? Love ya!  
Canan Ozgun & Sule Funda Erkek, Cebeci Cad. Keskin Sok.  
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Mission accomplished, girls. Now it's up to our readers to take the next step.

## KNOW YE THESE, THE HALLOWED RANKS OF MARVELDOM:

**R.F.O.** (Real Frantic One) — A buyer of at least 3 Marvel mags a month.  
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**Q.N.S.** (Quite 'Nuff Sayer) — A fortunate frantic one who's had a letter printed.

**K.O.F.** (Keeper Of the Flame) — One who recruits a newcomer to Marvel's rollickin' ranks.  
**P.M.M.** (Permanent Marvelite Maximus) — Anyone possessing all four of the other titles.  
**F.F.F.** (Fearless Front-Page) — An honorary title bestowed for devotion to Marvel above and beyond the call of duty.

Dear Stan,

For many years you of Marvel have prided yourselves in your realism. In many cases this has been justified. But to one area of truth you have been blind. 98% of Marvel's characters (heroes and villains alike) are human. As such they will die, as any human being. Spider-Man, being the most human of all your characters, should and must lead the way in this most human of all areas.

The 4 reasons that support this avant-garde idea are as follows: (1) It has never been done before. No profitable hero has ever been deliberately phased out in any manner, much less by death at the peak of his popularity. (2) The originality of Marvel would be unquestioned and once more will be proclaimed throughout the land. (3) The many and complex problems of Peter Parker would be solved at last. (4) Killing Spider-Man is a much easier task than killing say, Thor or the Hulk.

The group I represent, The Emergency Committee of 400 International Marvelites (TECOFIM) was formed last Saturday night in a desperate effort to halt Marvel's backslide into oblivion. All 387 of us (not quite 400) are ready to help you all in any way possible. Feel free to call on us at any time.

Philip W. Pennington, 1010 W. Greenwood  
Nashville, Tenn. 37206

Don't call us, Philip, we'll call you. And, don't hold your breath waiting — we're not too eager to get murdered by a rampaging horde of outraged Spideyphiles! Also, look on the other side of your argument — to be human is to be paradoxical, right? Well, what could be more paradoxical than someone's living the fantastic life of Peter Parker-Spider-Man, only to wind up dying peacefully in bed at the age of 98? Besides, that would give us much more time to add to Peter's problems.

Dear Stan, John, and Jim,

I just read SPIDER-MAN #87 and a thought came to me that I wanted to share with you.

As I read the story, I started to wonder just what made a buncha guys like you tick. Undoubtedly, the stories themselves are beyond comparison in the comic field, the artwork is almost too fantastic to believe, and, although such a seemingly "little" thing as lettering is often overlooked, the few words I read in each sentence intensified just that much more the meaning of the "Marvel Age." And then I had it. The ingredients present in every mag you publish that makes the entire scene believable are the "little" things: from the witty "little" conversations between the Tarch and the Thing to the emotional problems of Spidey; from the all too human characteristics of such evil forces as the Moggia to the compelling simplicity of mutual recognition amongst black and white; from the "mushy" involvements of two



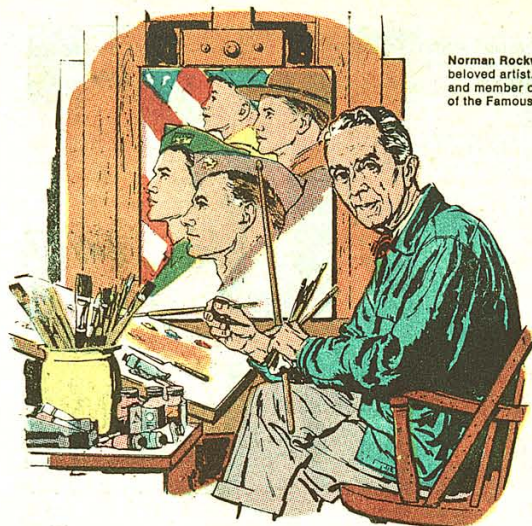
young lovers to the burning, blinding hatred of men too prejudiced to realize the damage they do their own kind... even their children. Yes, the things which make your mags the best are the "little" things.

You know, it's a real pleasure to pick up such a small item as a comic book and soon come to realize that the few words uttered by a man of by-gone fame are true: "Black isn't beautiful. White isn't beautiful. Skin-deep is never beautiful."

Then again, I guess they aren't such "small" items after all.  
Guy Owen, 13606 Livingston Road  
Clinton, Md. 20735

Or, to put it another way, Guy-black is beautiful. It just isn't any more beautiful than white, than red, than any other shade of skin. In the words of still another sage (from a Disney movie, as well recall): "It's what you do with what you got!"





Norman Rockwell—America's most beloved artist. He is a founder and member of the Guilding Faculty of the Famous Artists School.

## 'We're looking for people who like to draw'

says Norman Rockwell

Today hundreds of men and women who never thought they could be artists are working at easels and drawing boards, making pictures and getting well paid for it. They all can thank a group of famous artists who have devoted much of their time and talent to helping others find success in art.

### Some of the people the Famous Artists have helped

Donald Ward enrolled at FAS when he was a teenager and today works in the largest advertising agency in Akron, Ohio. His portfolio of work was enough to get him a job on a staff of 6 artists.

Homer Collins, of Albany, Ga., left a job in an insurance company to work as an artist for a local printer. Now he owns his own studio and makes good money while doing something he enjoys.

Paul Sullivan enrolled at 14. His Famous Artists training helped him work his way through college.

Kathleen Girona of Indiana, Pennsylvania, was an 18-year-old salesgirl in a department store. She still works in a department store, but now it's as an advertising artist and fashion illustrator.

Robert Rouge, of Port Jefferson, N. Y., was 18 when he started as a paste-up boy in a small ad agency. In 10 months he doubled his salary and was put in charge of one of the accounts.

Oregon housewife Helen Tryk lives 150 miles from the nearest big city. But she does fashion illustration, has her own studio, runs an art work shop, does portraits.

### A plan to help others

It started over 18 years ago when a group of America's most successful artists—men like Albert Dorne, Norman Rockwell, Jon Whitcomb, Al Parker and Stevan Dohanos—met in New York City. They knew that all over America there were people who liked to draw who could be turned into good artists. Albert Dorne asked, "Why can't we give these people the

training they need—including all the trade secrets and know-how we've learned over the years?"

He suggested a new kind of art school—a home study art school—that would give talented people the best professional art training, no matter where they live.

The famous artists agreed. Taking time from their busy careers, they created a remarkable series of art lessons covering every aspect of drawing and painting. They illustrated their lessons with over 5,000 "here's-how" illustrations. The lessons start from scratch and cover every skill a top artist needs. Finally, they developed a wonderful way to give each student personal correction and advice all through his training.

The famous artists with the School are not surprised at the success of their students. The opportunities open to successful artists today are enormous. The School continually gets calls from all over the country asking for practical well-trained students—not geniuses—who can step into full-time or part-time art jobs. And practical, thorough training is what the School offers.

### Famous Artists Talent Test

To find others with art talent worth developing, the Famous Artists created a 12-page Talent Test. Thousands paid to take this test, but now the School offers and grades it free. Men and women who do well on the test—or offer other sufficient evidence of art talent—may enroll in the School. But there's no obligation. Simply mail the coupon below.

**Famous Artists School**  
Studio A-6495  
Westport, Conn. 06880

I would like to find out whether I have art talent worth developing. Please send me, without obligation, your Famous Artists Talent Test and information about your courses.

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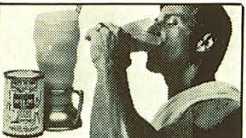
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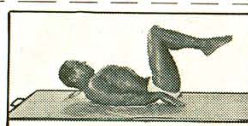
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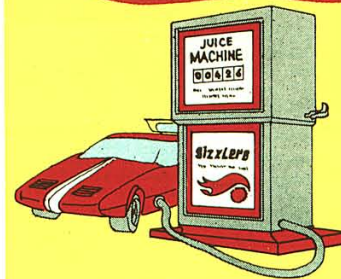
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